Volume 5, Number 1
Winter 1979

$1.50

Jean and Lee Schilling

© 1978 PUBLISHED BY THE BLUE RIDGE DULCIMER SHOP, FRONT ROYAL, VIRGINIA

EDITOR: Madeline MacNeil
FOUNDER: Phillip Mason
CONTRIBUTING ARTIST: Michel Legare

Please address all correspondence to:
DULCIMER PLAYERS NEWS
P.O. Box 157
Front Royal, Virginia 22630
PHONE: (703) 635-7983

The DULCIMER PLAYERS NEWS is published four times each year. Issues are mailed to subscribers during the first week of January, April, July and October. Subscriptions are $6 per year. Individual current and back issues are $1.50 each. Available back issues are listed in each DULCIMER PLAYERS NEWS.

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You wouldn't leave your dulcimer behind, so why leave your DULCIMER PLAYERS NEWS languishing in the wrong mailbox or in the mail sack heading back to Front Royal? TIME, TV GUIDE, PSYCHOLOGY TODAY and other magazines must know weeks in advance about a new address. You can tell us one day before the DPN goes in the mail if you must, but please tell us.

In order to have 3rd class mail forwarded you must specifically note so on the card you fill out at the local Post Office when you let them know where to forward your 1st class mail. The DPN is mailed 3rd class. If it comes back to us, we must pay the postage again, and worse luck, we don't know where to send your DPN. We have a small collection of lonely, unclaimed DPNs on a shelf. Perhaps the owners think the DPN went out of business or that we lack some responsibility. Not true! Don't forget us when your address changes, and your DPN will follow you to your new home.

It always seems that January, February and March are the quiet, restive months of the year - unless your major interest is cross-country skiing! Since the Winter DPN goes to press on December 1st, I'm typing this early in November. It's still warm in Virginia. The woods of Shenandoah National Park are dry and back country camping has just been suspended. It has been a beautiful Autumn, and part of the Winter issue has been planned, music and tablatures drawn and articles written while I was perched in my favorite tree feeling the unexpectedly warm sun on my face. But now it's time to wish you a creative, musical New Year filled with love and understanding - and I do. 1979 inaugurates the fifth year for the DULCIMER PLAYERS NEWS. It promises to be an exciting year as ideas for articles, pictures, letters and more flow from you into the DPN office. Thank you for all you have shared in years past - and thank you in advance for your continued support. Whenever and however I can help you, please let me know.

For the past several issues, news of the DPN collating/addressing process has become more interesting. Wait until you hear about the collating party for the Autumn 1978 issue! It was held at Keith and Mary Young's home in Annandale, Virginia. In attendance and working hard (most of the time) were Keith and Mary, Rick Freimuth, Scott Young, Mary Louise Hollowell, Kit Connaway, Billie Ackerman, Fred Nelson, Bill Wallace and Woody and Carolyn Padgett. Mary prepared delicious food and Keith made sure work didn't dull our senses by planning the music breaks. If your Autumn DPN arrived with a tiny smudge of onion dip or (horrors!) an extra page, don't tell us. We had such an enjoyable time we'd hate to think we'd made a mistake along the way. My grateful thanks go to everyone who helped.

Those of you who are due for renewal with this issue will probably notice we've done everything except tap you on the shoulder or call you long distance. The familiar box on the cover with the familiar potential red X is back. In addition, the renewal form tucked in the DPN is a bright salmon color instead of white. There have been too many folks confused about when their subscription expires and therefore we've lost some folks along the way. We don't want that to happen. We need your support and we like to think we're providing good things for you. One thing won't change however. You won't receive notice after notice by first-class mail. What you receive in the last DPN of your subscription is it. We'd rather spend extra money on special things for the DPN rather than on renewal notices. When you don't renew, we still think about you, however. Sometimes the question comes up, "I wonder whatever happened to so-and-so. I miss him/her."

Special thanks go to the contributors of articles, tunes and letters for this issue - and to our advertisers. The advertisers provide dulcimer folks with resource material and supplimentary information. If you haven't read the DPN ads recently, do so. They are well worth reading. Advertisers also provide further revenue beyond subscriptions which help to improve the DPN.

In this issue, we'd like to recognize A-OK Printers in Fairfax, Virginia - printers for the DULCIMER PLAYERS NEWS. Many fine folks there have been helpful beyond measure. One incident probably tells the whole story. A-OK Printers began doing our work and found themselves curious to know exactly what a dulcimer is and how one sounds. On the 4th of July, David Chabot and three others associated with the company traveled about 175 miles round trip to Skyland Lodge in Shenandoah National Park where I was performing just to hear the music and of course see the hammered and mountain dulcimers. They are nice folks to work with.

The DPN will be spending some time on the road performing and working on interesting things for future issues. Mail will be forwarded and any orders for books and records promptly filled. Should you wish to contact the DPN, call (703) 635-7983. If we're not at home, someone will tell you how to reach us. Phil Mason, by the way, has been devoting his time and energies to other projects recently. The DPN editorship, effective with the Autumn 1978 issue, will now be mine. It's a lot of hard work, but enjoyable and rewarding.

Dulcimerrily,

Maddie

Madeline MacNeil
DPN Editor

Feedback

The newsletter of the Louisville Dulcimer Society is fun to receive, for it seems to be sprinkled with very interesting bits of information. In the September issue, I learned that BELL NOTES, the little publication enclosed with the monthly telephone bill, had a feature about a man from Norris, Tennessee who helped someone in Rochester, New York tune a dulcimer over long distance! In the October issue, I discovered that John Jacob Niles has written a book of poetry called "Brick Dust and Buttermilk". Folks interested in joining the Louisville Dulcimer Society can contact Nancy Johnson, Box 14221, Louisville, KY 40214.

Following are more addresses for dulcimer societies:

Prairie Dulcimer Club
Harvey L. Prinz
9540 Walmer
Overland Park, Kansas 66212

Southern Appalachian
Dulcimer Association
Peggy Donaldson
Route 15, Box 1012
Birmingham, Alabama 35224

Original Dulcimer
Players Club
Box 136
Byron Center,
Michigan 49315

Dear Maddie:

In the Summer I play music on the street. One day, a Japanese family took my picture while I played autoharp. As they walked away, I picked up my dulcimer. One of the boys came running back and said in broken English, "Appalachian dulcimer! I play clawhammer banjo!" I handed him my dulcimer and he played "Old Joe Clark" and sang it in Japanese. I felt very good about this. Most Americans thought I was playing a sitar.

Doug Berch
1685 East 5th Street
Brooklyn, New York 11230

Paul Kohler writes that he will be teaching a beginning dulcimer class starting in January under the auspices of the Richmond, Virginia Department of Parks and Recreation. Interested folks can contact Sue Sowers at 285-1416 after 3:00 P.M.

Woodcraft Supply Corp., a long-time friend of the DULCIMER PLAYERS NEWS, tells us that their new catalog is now available. This issue is 112 pages and has increased emphasis on project supplies. Normally their catalog cost $1, but Woodcraft Supply informs us that they will be pleased to send our readers a catalog AT NO CHARGE if they mention that they read about it in the DULCIMER PLAYERS NEWS. That's a very nice offer for a very fine catalog. Contact: Woodcraft Supply, 313 Montvale Avenue, Woburn, Massachusetts 01801.

Early Music Stands has published a new 32 page catalog of beautiful wooden music stands and accessories. It offers over 40 unique products designed and manufactured by Early Music Stands. The catalog is the sole source of their products since they only sell direct through the mail. If you'd like one of their catalogs, send $1 to cover the cost of first class postage and handling to Early Music Stands, Drawer 665, P.O. Box 277, Palo Alto, California 94302.

The word is out that author/performer/ dulcimer builder Joellen Lapidus will be part of an article in PEOPLE magazine - probably in late November or December, 1978. Round up a back issue.

These photographs are of a dulcimer built by Bill Docherty in Australia. It is a beautiful instrument and the workmanship ranks with that of a Renaissance master craftsman.

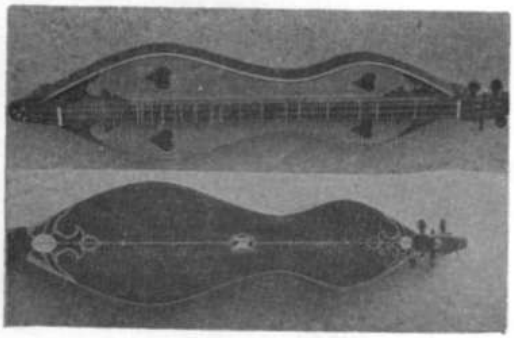
Designed for fingerstyle playing, it has a 1 3/8" ebony fingerboard and is exceptionally responsive to a light touch. The body is 32" long, 8" wide and 2 1/4" deep, slightly larger than average, and with the light bracing and polished interior produces a lovely round tone, with perfect balance between bass and treble throughout the scale.

The woods were specially selected for their appearance and tonal qualities. The top is fine grained spruce, of a light amber colour, inlaid with a pattern of veneers on which the mahogany fingerboard staff, with marquetry edging and a central pearl inlay lies. The head is also mahogany but faced with ebony on which is carved the head of a Medieval king - complete with beard and five pointed crown - while the ebony tuning pegs are finished with ivory tips.

Indian rosewood was used for the sides and back, which also has veneer inlays at either end and a monogram in the middle. The bridge and saddle are ivory, with scalloped carved tops, and the mahogany tailpiece has violin fine tuners.

When not being played, which is not often, the dulcimer lies in a shaped mahogany case, suede trimmed with a second inlaid monogram on the top. The inside is plush lined with green velvet, shaped to the dulcimer, and has a small compartment for strings and plectrums, etc.

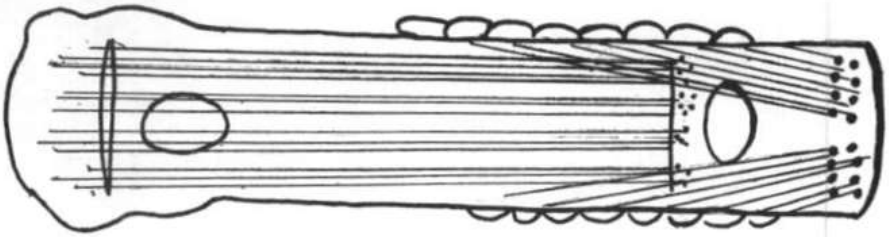
Bill Docherty has been making dulcimers in small numbers for the past ten years. They are, rightly, highly sought after and no two are exactly alike. A letter to him at 308 Monbulk Road, Upwey, Victoria, Australia will bring details.



Roger Nicholson
34 Victoria Court
Kingsbridge Avenue
London, W3 ENGLAND

Dear Friends:

I'm looking for help with an old instrument that has been given to me. I'm told it is a concert zither. It has two sound holes and a divided sound box - 16 of the strings are grouped and tuned in chords (D,F,G and C). The other 16 strings are tuned in the key of C, scaled alternately on each side.



The notes for tuning the strings were printed on the instrument and we have been able to string it and tune it. But I would like information if possible on how it should be played and how it is held. Any information would be appreciated.

Mrs. Elwood Beach
1407 Kevin Lane
Greeneville, Tennessee 37743

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Albums may be ordered from:

Take II Productions
Ron Penix
143 N. Lakewood Ave.
Baltimore, MD 21224

JIMMY COOPER 1907-1978

It was with deepest regret that I learned this Summer of the death of Jimmy Cooper, the great Scottish hammer dulcimer player, on June 24th of this year. Sadie Cooper, Jimmy's widow, wrote to me saying that "He was ill for quite a while, but he was a great pretender and tried to hide it from me...his chest was bad and we didn't get anywhere last year much at all". Jimmy was from the town of Coatbridge, near Glasgow, but retired with Sadie in Dorset, in the southwest of England. He first started playing the dulcimer in his teens:

> "I was thrown in at the deep end; it was over 50 years ago, we all learnt from one another. After the first war there was no jobs and no dole (welfare), so we took up busking (street music). It was illegal on the main street, but not in the back rows: one day we got chased off, we were playing outside the police station...another time I was sitting outside a big tenament block with my mate, a woman went to throw us some money and she knocked a flower pot down on my mate's hear - I'll not forget that!"

And there'll be little forgetting Jimmy Cooper, either. His exuberant personality and impeccable musicianship took the British folk scene by storm, born witness to be a triumphant appearance at the Royal Albert Hall in 1976. His album, JIMMY COOPER, DULCIMER PLAYER, was dubbed the "definitive hammer dulcimer record" by MELODY MAKER magazine. But for me and the many others who got to know Jimmy personally and played music with him from time to time, it is an even more glorious memory and legacy he leaves behind. His music had a spirit and breadth that was nothing short of contagious. He loved to teach what he knew and was patient, but exacting. His style on the dulcimer was as unique as was his repetoire (see DPN Summer 1978 - Vol. 4, No. 3 - for my thoughts on his playing) and he opened up for generations of dulcimer enthusiasts to come a whole new spectrum of music for the instrument. Surely no one has known the total command of the instrument that Jimmy exhibited.

So, the old dulcimer now lies silent. But Jimmy Cooper's music, thankfully, is preserved for us all to enjoy for many years to come. His first album is JIMMY COOPER, DULCIMER PLAYER (Spoot Records FTS 3009). He appears on the latest Boys of the Lough album, GOOD FRIENDS...GOOD MUSIC (Philo 1051). He also is featured on an Ashley Hutchings production entitled KICKING UP THE SAWDUST. Sadie Cooper told me in a letter that he had a new album released shortly after he died, but I think it may have been the Hutchings recording. Each example of Jimmy's dulcimer playing is sure to thrill any music lover and inspire any avid hammerer, as it did (and still does) me. But my thoughts were best expressed by Paul Van Arsdale, the great hammer dulcimer player from Buffalo, upon learning of Jimmy's passing: "Oh, no!...he really was the greatest of all..."

John McCutcheon
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Dungannon, Virginia 24245

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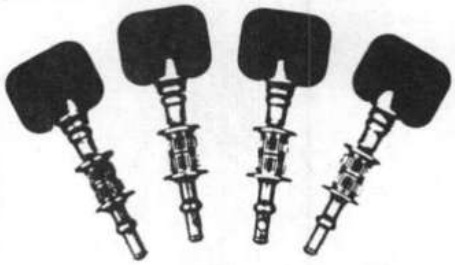

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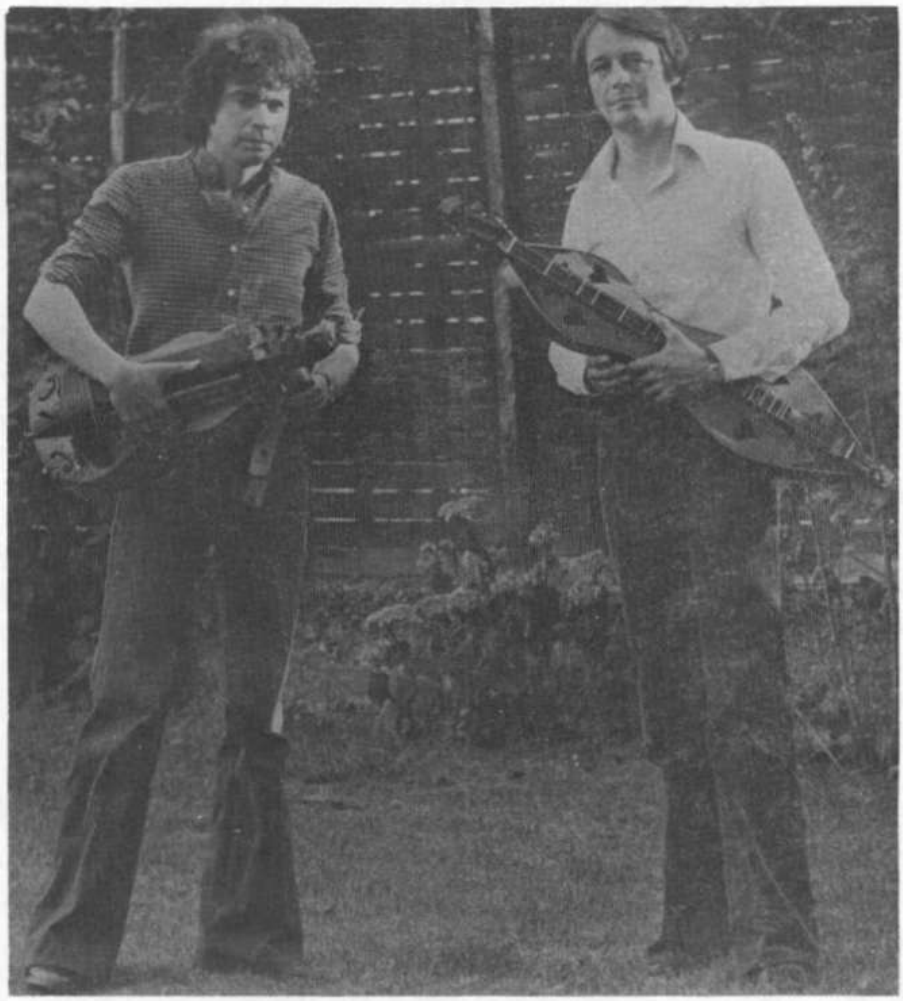
Dear Maddie:

I want to share with you and DPN readers some of my thoughts on Roger Nicholson's recent American tour, or rather the part of the tour I was able to observe. I heard Roger and his partner Jake Walton at the 7th annual Eisteddfod at Southeastern Massachusetts University in North Dartmouth, September 22nd - 24th.

The Eisteddfod is one of those festivals which in its scope is almost impossible to describe: dozens of workshops - usually five or six going on all at once, hundreds of performers, thousands of people in an audience scattered over half a campus, music of all varieties - Balkan to Celtic, bluegrass to blues and lots more in between. Into this exciting weekend came Roger and Jake with the dulcimer and hurdy-gurdy and their marvelous music. I must confess to a certain prejudice and anticipation. Over a year and a half ago I suggested to Roger and Jake that they should consider an American tour if at all possible. Well, after a lot of false starts and hopes raised, it finally happened and the Eisteddfod folks were lucky indeed. Three major workshops and a formal Saturday evening stage concert were Roger and Jakes's portion of the festivities and all I can say is they were great. They span a musical heritage from Medieval and Renaissance dance and lute pieces to traditional British, Scottish and Irish dance tunes, pipe tunes, harp tunes and even vocals. Both dulcimer and hurdy-gurdy were in evidence, particularly at the workshops on comparative dulcimer styles, fiddle tunes for other instruments and Elizabethan music for dulcimer and other instruments. Other fine dulcimer players were present at the Eisteddfod also, including Lorraine Lee, Mary Faith Rhodes, Margaret MacArthur and Leo Kretzner.

I sincerely hope that many dulcimer enthusiasts had the opportunity to see Roger and Jake somewhere during their American tour - somewhere between Boston and Norfolk. If you missed hearing them in person, sorry folks. You missed a good one.

Robert Rodriquez
3647 Broadway Apt 7C
New York, New York 10031



JAKE WALTON and ROGER NICHOLSON

I'd like to add my thoughts to Bob's. My personal introduction to Roger and Jake was at the Old Dominion Festival in Norfolk, Virginia, October 6th - 8th and again at the Red Fox in Bethesda, Maryland on October 9th. Bob's description of the Eisteddfod holds true for the Old Dominion Festival. It's a very nice event. I especially enjoyed the mini concerts and workshops. Some of the other dulcimer folks I saw and heard at Old Dominion, performing and part of the audience, were Lorraine Lee, John McCutcheon, Guy Carawan, Sue and Andy Kardos, Lois Hornbostel, Rick Freimuth, David Young, Jane Jones, Terry Leonino, Ron Ewing and Bill Garvey. Roger and Jake, along with Lorraine Lee, played some incredible music at the Red Fox in a set that seemed so short. The Fox was the last performance of a 2-3 week tour which included a lot of travel for Roger and Jake along with Rick and Lorraine Lee. The Fox was filled with Washington area dulcimer players who continually voiced their approval of the fine music they were hearing. I expected to find Roger and Jake receptive and eager to talk and share with all of us interested in the dulcimer and I wasn't disappointed. I also thoroughly enjoyed Jake's guided tour of the hurdy-gurdy which I happened on and I loved hearing Jake Walton sing. His voice is gentle and beautiful.

Madeline MacNeil

During the next few months (the next few weeks in some instances) look for some new dulcimer books and records which should be available. Kevin Roth has a book/record mountain dulcimer instructional package coming out on the Folkways label. Lorraine Lee's long-awaited album for Troubadour should be available this Spring. Possibly by the time you read this, two dulcimer albums will be released by June Appal: THE FIRST OF AUTUMN with Malcolm Dalglish and Grey Larsen and WRYSTRAW - FROM EARTH TO HEAVEN with John McCutcheon, Tom Bledsoe and Rich Kirby. A little farther in the future, possibly several months, is a collection of over 30 traditional Irish fiddle tunes, airs, harp compositions and ballads arranged for fretted dulcimer by Lois Hornbostel.

FOLK MUSIC MAGAZINE I first saw this magazine in Kansas City, Missouri and shortly after met Steve Kelsey, the editor/publisher. The September, 1978 issue is Volume 1, Number 1 and the magazine promises to be a valuable contribution to the world of folk music. Yes - the dulcimer is well represented with the Dulcimerie section written by Bonnie Carol. Dulcimers will be a part of each issue as are columns on the banjo, dobro, fiddle and guitar, interviews and other good things. One very nice feature of FOLK MUSIC MAGAZINE is the soundsheet for all the tunes written out in various articles. FOLK MUSIC is published bi-monthly. The subscription rate is $10 per year for 6 issues. To subscribe, dial toll free (800) 528-6050 Ext. 375 The address is FOLK MUSIC MAGAZINE, 6730 East McDowell #117, Scottsdale, Arizona 85257.

Betty Stuedle in Kentucky has done a charming sketch of a dulcimer built by her husband Doc for Sally George of Louisville. The sketch is on beige notepaper - five notes and five envelopes to a package for $1.50. You can order some of this lovely notepaper from Betty Stuedle, 208 Ash Avenue, Pewee Valley, Kentucky 40056.

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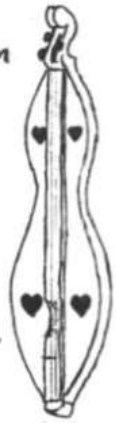

We're NOT computerized!

we personally answer all letters, requests and questions. If we don't have it, we try to refer you to someone who does.

What's New

LAPIDUS ON DULCIMER
AUTHOR: Joellen Lapidus
PUBLISHER: Almo Publications
ISBN: 0-89705-077-X

This is a big book - 228 pages big. It's a comprehensive book for dulcimer players of every level - beginner to advanced. The contents list takes two pages, and even a casual glance is enticing. A small sampling of the offerings include reading dulcimer tablature, parallel chords, fingering, jazz tuning, hammering-on and pulling-off, harmonics, bending notes, changing strings, using chord charts, buying dulcimers and much, much more. As a bonus, you also receive two records to help you play the many tunes found in this most interesting book. Address for Joellen Lapidus is Box 5601, Santa Monica, Californa 90405

DULCIMER SONGBAG
AUTHOR: Dorothy May
PUBLISHER: Pioneer Printing Company

"There ain't no notes on a dulcymore, you jes' play it" (Joe Clark, 1892). There ain't no notes in this book for dulcimer beginners either. Dorothy put this book together after having taught several mountain dulcimer classes. She found that students often have rhythm problems that existing tablatures and musical notation can't solve. Her book approaches this situation with several solutions - and provides well-known tunes ("Red River Valley", "Kumbayah", "I Never Will Marry") as well as some lesser-known ones ("Kansas Boys", "Black is the Color", "Henry Martin"). A companion book, DULCIMER SONGBAG FOR CHRISTMAS, is also available. Address for Dorothy May is 7324 Canterbury, Prairie Village, Kansas 66208

A HAMMER DULCIMER REUNION
ARTISTS: Jay Round, Cathy Barton, Ron Penix
LABEL: Take II Productions

A HAMMER DULCIMER REUNION is an exciting venture by three fine dulcimer players. Jay Round is an expert musician from Michigan who has delighted audiences throughout the country. Cathy Barton, a resident of Columbia, Missouri, has now fulfilled the wishes of many people who have heard her perform: a permanent collection of her fine music. Ron Penix, a teacher of guitar, autoharp, mountain and hammered dulcimers and banjo, has contributed to the musical life of the Baltimore-Washington area. The charm of the album lies in the up-front hammer dulcimer and the contemporary twists to traditional American music. Tunes include "Blackberry Blossom", "Cuckoo's Nest", "Black Mountain Rag" and "Cold Frosty Morn". Address for Take II Productions is 143 Lakewood Avenue, Baltimore, Maryland 21224

PRAIRIE WILDFLOWERS
ARTISTS: Harvey Prinz, Lilah Gillett

PRAIRIE WILDFLOWERS is an album of hammered dulcimer duets as Lilah Gillett and Harvey Prinz play them in concert. It is so named because hammered dulcimer music on the prairie is very much like wild flowers. If you leave the well-traveled paths, you'll find beautiful wild flowers adorn the prairie. If you search the out of the way places, you'll discover hammered dulcimer music has been played for over 100 years on the prairie. Most dulcimer folks play solo or with other instruments. Few team up with another player for duets. Lilah and Harvey have been experimenting with duet dulcimer playing since the Spring of 1977. As they have played their music around the prairie, many have enjoyed the happy tunes and distinctive "sweet song" that is the dulcimer. Prairie wildflowers indeed! Tunes include "When It's Springtime in the Rockies", "Margaret's Waltz", "Green Corn" and "Bonaparte's Retreat". Address for Lilah Gillett is 8709 Goddard, Overland Park, Kansas 66212

THE FIRST FEW WORDS
ARTIST: Kevin Roth
LABEL: Folkways FS-3580

This is Kevin's fourth Folkways album, and folks who enjoy Kevin's outstanding dulcimer playing and singing will be pleased to know that it is available. Kevin writes much of the music he performs and THE FIRST FEW WORDS has several of his own songs. Among them are "Gene's Song", "The Fourth Floor", "Dulcimer Rag" and "Angel Voice". Traditional tunes include "Ricketts Hornpipe" and "Swallowtail Jig". Address for Kevin Roth is RD 1, Kennett Square, Pennsylvania 19348

ROCKIN' CHAIR
ARTIST: Fred Meyer
LABEL: Midwest Coast Records MC-001

This recent release by Fred Meyer is bound to entice folks interested in contemporary mountain dulcimer music. Some of the tunes (nice tunes) were written by Fred. A few are traditional, but by and large the music comes from the writings of such musicians as John Denver, Paul Simon and Cat Stevens. Fred plays the 6 and 12 string guitar and these instruments are also part of the album. The selections (all instrumental) include "Mr. Bojangles", "Moonshadow", "Country Roads", "Danny's Song" and "Michelle". Address for Midwest Coast Records is P.O. Box 54, Clear Creek, Indiana 47426

STRAIGHT FURROWS IN UNEVEN GROUND
ARTISTS: Sue Kardos, Andy Kardos, Ann Ragan
LABEL: Hoehandle 001

STRAIGHT FURROWS IN UNEVEN GROUND is a sampler of Southern Appalachian mountain music sung and played with fiddle, banjo, autoharp, hammered dulcimer and mountain dulcimer. It's a delightful album presenting such tunes as "Old Molly Hare", "Chinquapin", "Last Old Dollar", "Storms are on the Ocean" and "Don't You Hear Jerusalem Mourn". Descriptive notes about the music are enclosed. Sue and Andy Kardos live in Swannanoa, North Carolina. They build dulcimers and other instruments. Andy is Historian for the Blue Rige Parkway and says he lies a great deal (don't believe him). Ann Ragan is a weaver and potter who lives in Townsend, Tennessee. She has worked as a demonstrator of domestic mountain life at Cades Cove in Smokey Mountains National Park for five Summers. Address for Sue and Andy Kardoes is Route 1, Box 981, Swannanoa, North Carolina 28778.

All of these new books and records can be purchased from the individual authors/artists, your local folk music store or from the DULCIMER PLAYERS NEWS book and record list.

Rick Fogel of Chesapeake, Virginia has written a most interesting book on PHYSICS, MUSIC THEORY AND THE HAMMERED DULCIMER. We learned of it just before going to press, so it wasn't included in the WHAT'S NEW section. But it is indeed new (it will be available in February) and worthy of mention. If you're interested, contact Rick Fogel at 2705 West Meadow, Chesapeake, Virginia 23321 (cost is $2.50, postage paid) or see the DPN book and record list.

Dear Maddie:

The second Great American Dulcimer Convention held at the Pine Mountain State Park, Pineville, Kentucky, was indeed a weekend to be remembered. The park is such a beautiful place; the mountains echoed the lovely sounds of the many dulcimers there.

The convention was very well organized. Many craftsmen displayed their wares. Dulcimer builders were busy selling their beautiful handmade instruments. Dulcimer lessons were offered in the afternoon.

The evening concerts on Friday and Saturday were excellent. The performers were: Dick and Anne Albin, John McCutcheon, Jean Ritchie, Homer Ledford, Warren May, Nancy Johnson, Blake Barker, and Larkin and David Bryant.

Dulcimer lovers should plan to attend this great convention next year. It will be held the last weekend in September.

Susie Petersen, Vice President
Louisville Dulcimer Society
7214 Blazier Court
Louisville, Kentucky 40228

Winfield ~ 1978

by Leota Coats
Wellington, Kansas

Officially it was billed as the 7th National Flat-Picking Championship, Folk Arts and Crafts Festival, but in reality it was a convention of acoustic musicians, gathered together at the Winfield, Kansas, Fairgrounds, September 15th - 17th, 1978, for three joyous days of making music. With 21 scheduled acts, six contests offering more than $11,000 in prizes for the winners, 18 workshops and all the parking lot and camp grounds sessions, there was something going on for everyone.

Sam Herrman and Harvey Prinz

Winfield has become the flat-picking capital of the country. With the added emphasis on both types of dulcimer the past two years, it may well become the major dulcimer event as well. Contests are the backbone of a Walnut Valley Festival and this year contestants came from 23 states and Canada.

Fifteen contestants entered the National Mountain Dulcimer Championship with Randy Wilkinson, Garden Grove, California finally being named the winner. Randy chose an instrument prepared by Lynn McSpadden at the Dulcimer Shoppe of Mt. View, Arkansas. Bonnie Carol of Boulder, Colorado, a fine dulcimer maker placed second and chose a dulcimer made by Keith Young of Annandale, Virginia. Rodger Harris, a dulcimer builder from Oklahoma City, Oklahoma, placed 3rd and was awarded a dulcimer made by Mark Blair of Alexandria, Virginia.

Thirteen contestants competed in the Nationa Hammered Dulcimer Championship which was won by Sam Herrmann of Paw Paw, West Virginia. She chose a hammered dulcimer made by Dr. Harvey Prinz of Overland Park, Kansas as her prize. Second and third place winners were Gary and Kim Becker of Reeds Spring, Missouri. Greg chose a Phil Mason built instrument and his wife Kim was awarded an instrument made by Here, Inc., of Minneapolis, Minnesota.

Several fine dulcimer people were scheduled for workshops and stage appearances in addition to those listed above including Dr. Harvey Prinz, Lilah Gillett, Rosy's Bar and Grill, Malcolm Dalglish and Grey Larsen, Mary Faith Rhodes, Maddie MacNeil, Cathy Barton, Chris Patterson (the 1977 National Dulcimer Champion) and Wade Hampton Miller. Workshops were held for both traditional and progressive mountain dulcimer styles as well as for hammered dulcimer.

Plans are already underway for the 1979 event. For information, write The Walnut Valley Association, Box 245, Winfield, Kansas 67152.

I need to find wood for a dulcimer I wish to construct with a soundbox 32" long and 10 1/2" wide. This dulcimer will have a heart-shaped bottom. Do you know of any sources for wood with these specifications?

Phyllis Dwyer
608 Carlton
Toledo, Ohio 43609

Do you know where I can find instructions on the tuning and playing techniques of the scheitholt and of the epinette? (Ed. Note: I understand our Canadian friend Michel Legare is working on a book about the epinette. We'll be sure to let our readers know when it is available.) Do you know the record FROM VELDRES TO THE VOSGES, or GREAT-GRANDMA PLAYS THE LANGELEIK? I should like to get this record.

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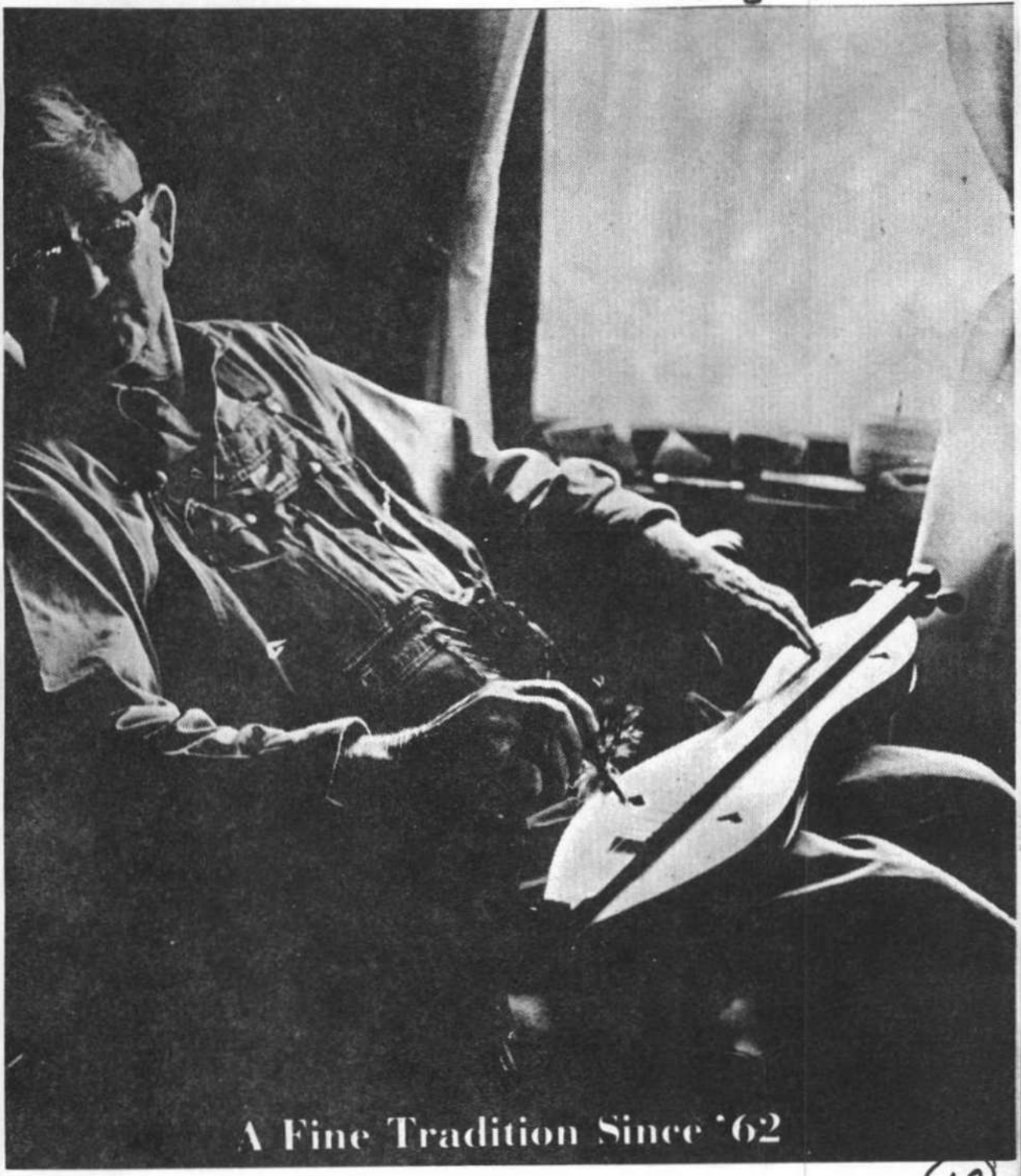


(12)

CHORD REFERENCE - *and how to Apply it*

Part One - Ionian Tuning

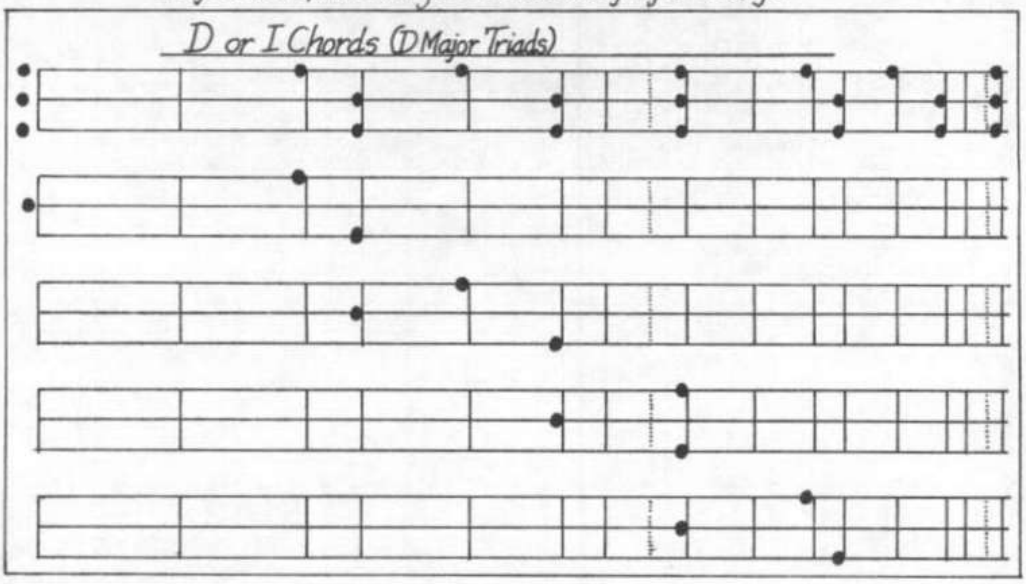
by Jerry Rockwell

Phase One - I, IV, and V (A-A-D)

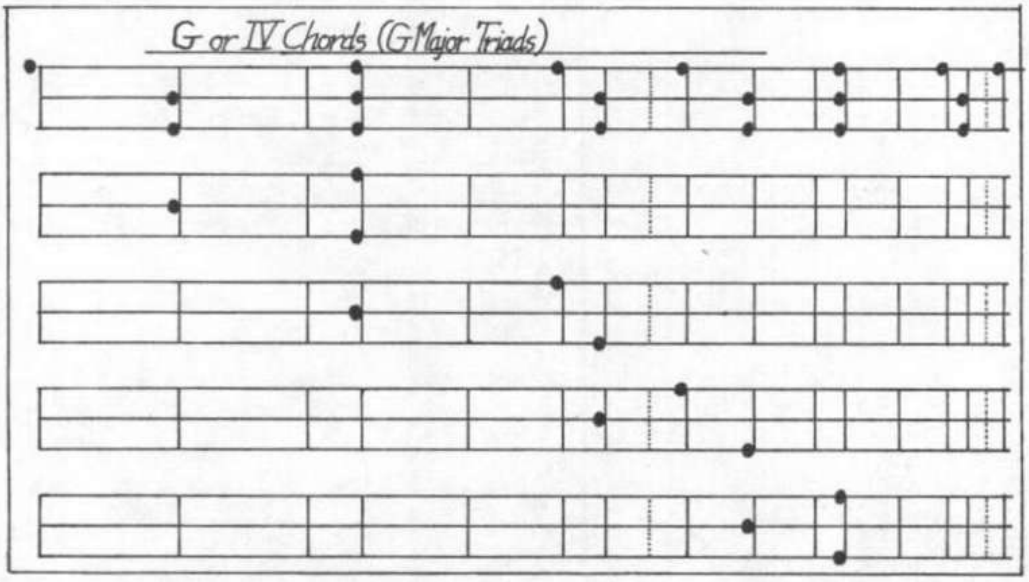
The format for the Chord Reference Charts is as follows:

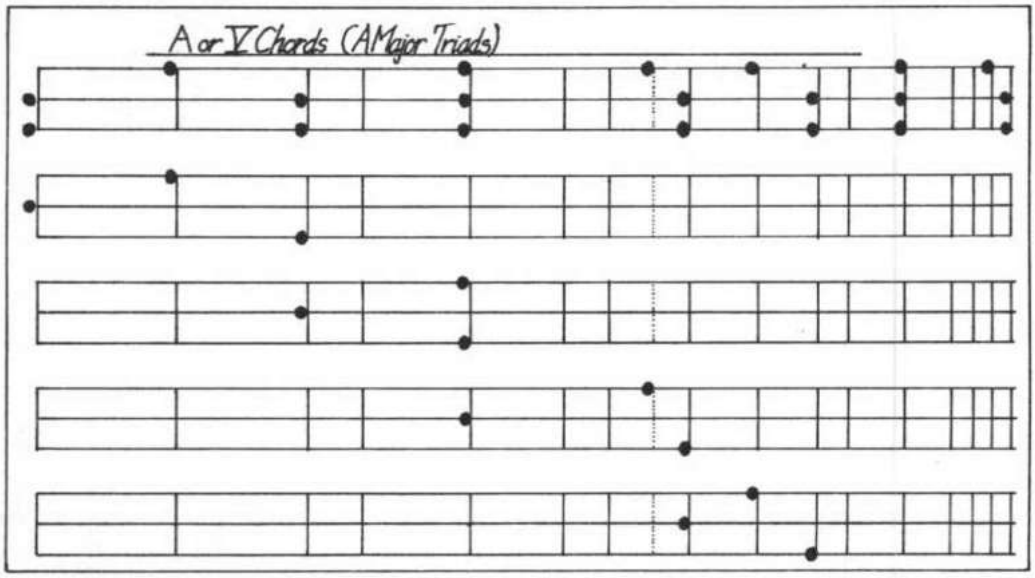
1. *The first or top chart for each chord category shows all three notes in a particular triad as they occur throughout the entire length of the fingerboard. It does not give specific formations for individual chord voicings.*
2. *The four remaining charts illustrate specific formations for TRIADS ONLY, taken from the first chart, and arranged in consecutively higher voicings.*

D or I Chords (D Major Triads)



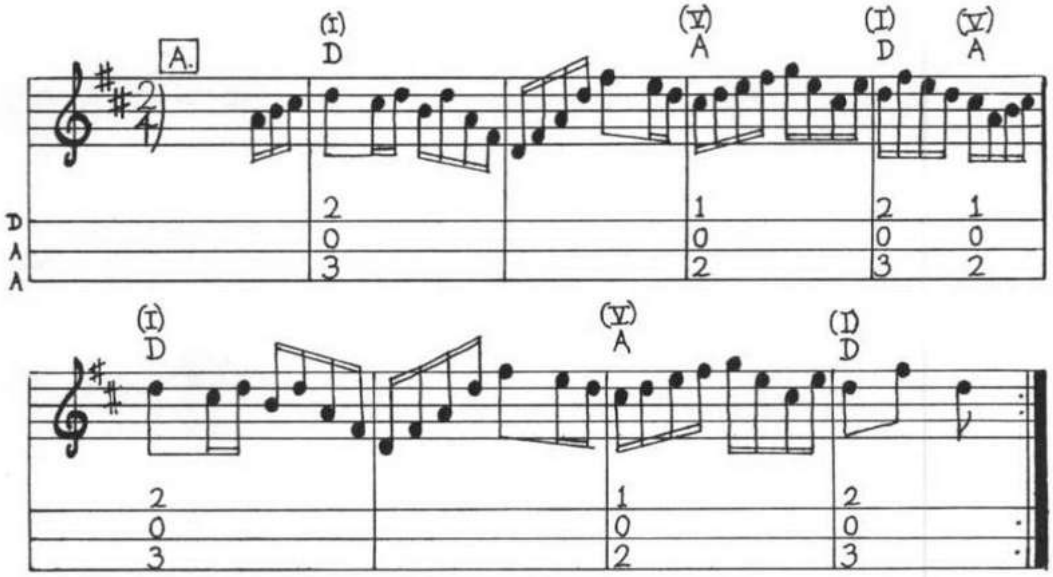
G or IV Chords (G Major Triads)

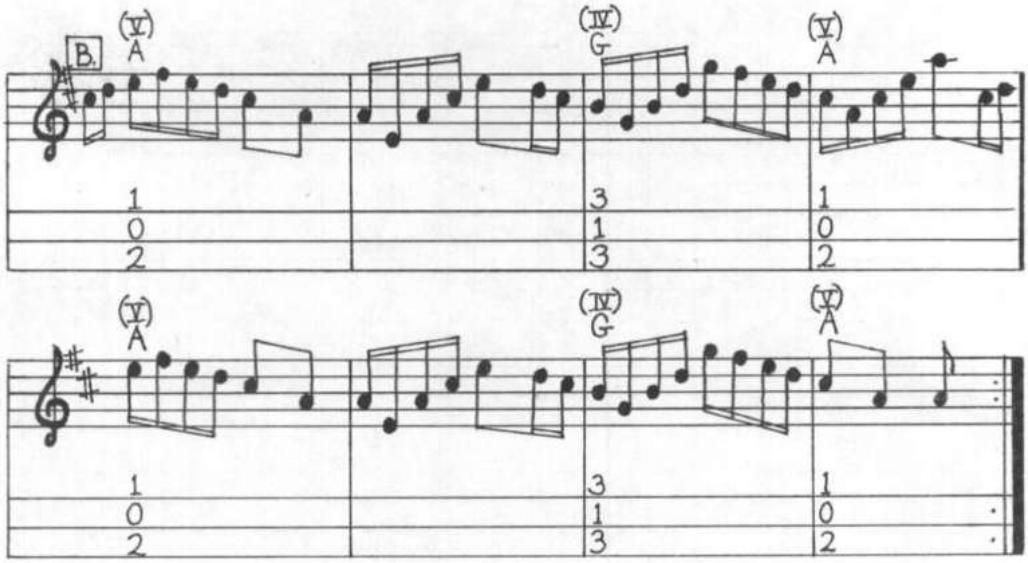




Now that you've glanced though the charts, you might well ask: "So what do I do with all this stuff?"

First of all, let's try applying these three most important chords in the Key of D to a fiddle tune called "Old French." The music staff is written for any melody instrument and the TAB below is a suggested back-up dulcimer part. I haven't given any strumming indications here, as you should trust your own innate rhythmic sense to sensitively accompany your fiddler, whistler, or whatever. As far as fingerings are concerned, do what feels most comfortable and try to be as consistent as possible.





The following sets of tablatures illustrate more creative, adventuresome applications for the reference charts. The song is still "Old French", but to save space I decided to omit the melody line. (You can always refer back to preceding TAB and STAFF if you get lost.)

Moving Through Consecutive Positions:

A

(I) 0	4	7	4	(V) 4	4	(I) 7	(V) 4
0	3	5	3	2	4	5	4
3	5	7	5	4	7	7	7

(I) 7	4	0	4	(V) 4	1	(I) 0
5	3	0	3	2	0	0
7	5	3	5	4	2	3

B.

(V) 4	1	4	4	(IV) 3	3	(V) 1	4
2	0	2	4	3	1	0	2
4	2	4	7	6	3	2	4

(V) 4	4	1	4	(IV) 3	3	(V) 4
4	2	0	2	1	3	4
7	4	2	4	3	6	7

Making More Use of Open Strings:

A

(I) 0	0	0	0	(V) 4	1	(I) 0	(V) 1	1
0	0	5	0	0	0	0	0	0
3	5	7	5	4	2	3	2	0

(I) 0	2	0	0	(V) 4	4	(I) 0
0	0	3	5	4	0	0
3	3	5	7	7	4	3

B.

(V) 4	1	1	4	4	(IV) 0	0	(V) 4	8
0	0	0	0	4	6	3	4	0
4	2	0	4	7	8	6	7	9

(V) 4	4	4	8	(IV) 0	0	0	0	(V) 4
4	0	4	0	8	6	3	1	0
7	4	7	9	10	8	6	3	4

Books and Records

These materials are made available through the DPN in an effort to be a service and resource for you the reader. Each book and record is listed in detail in the catalogue for the Blue Ridge Dulcimer Shop along with dulcimer kits, picks, strings and other accessories. If you'd like a copy of the catalogue (it's free), simply write and ask.

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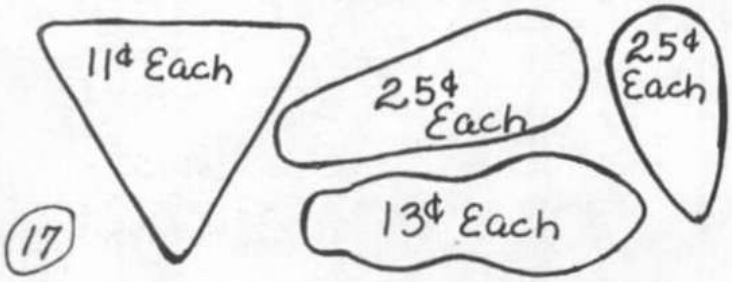

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I'm wondering if any of your readers come from the Montreal area. My husband and I recently came here from the states and I'd like to find someone to play the dulcimer with - to learn new techniques and songs.

Margery Frisch
3384 Lacombe #8
Montreal, P.Q.
CANADA H3T 1L8

I would like to hear from people, especially children's librarians, who have used the Appalachian dulcimer with kids.

Gail Couza
259 West Johnson Street C-2
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Here's what to do if you have one chair and one dulcimer - like in a line for a movie or at McDonalds at noon or something.

Photo: Bonnie Carol

a Colorado gathering of Colorado dulcimer folks..... Summer, 1977

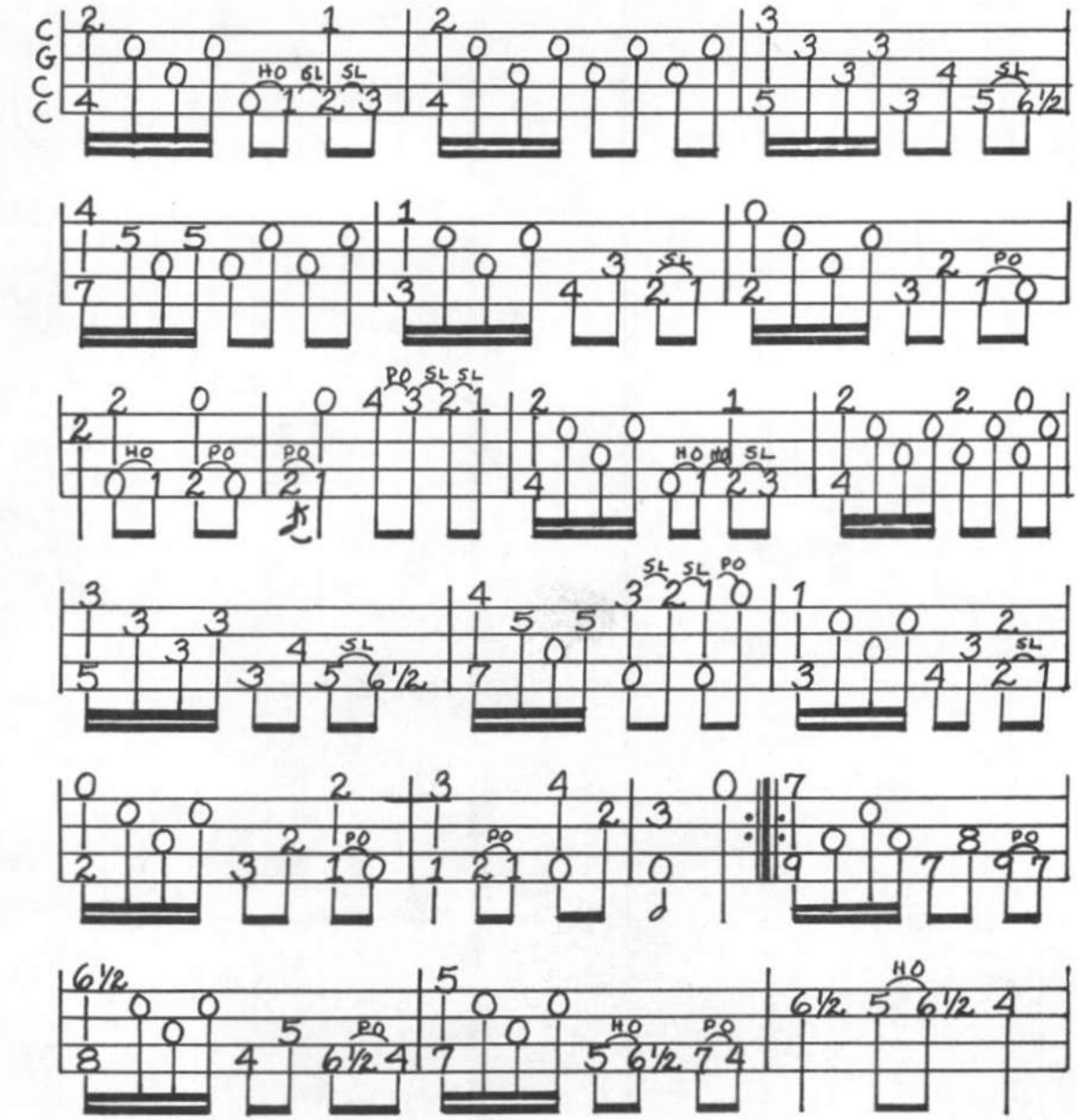
Minuet by J.S. Bach (1685-1750)

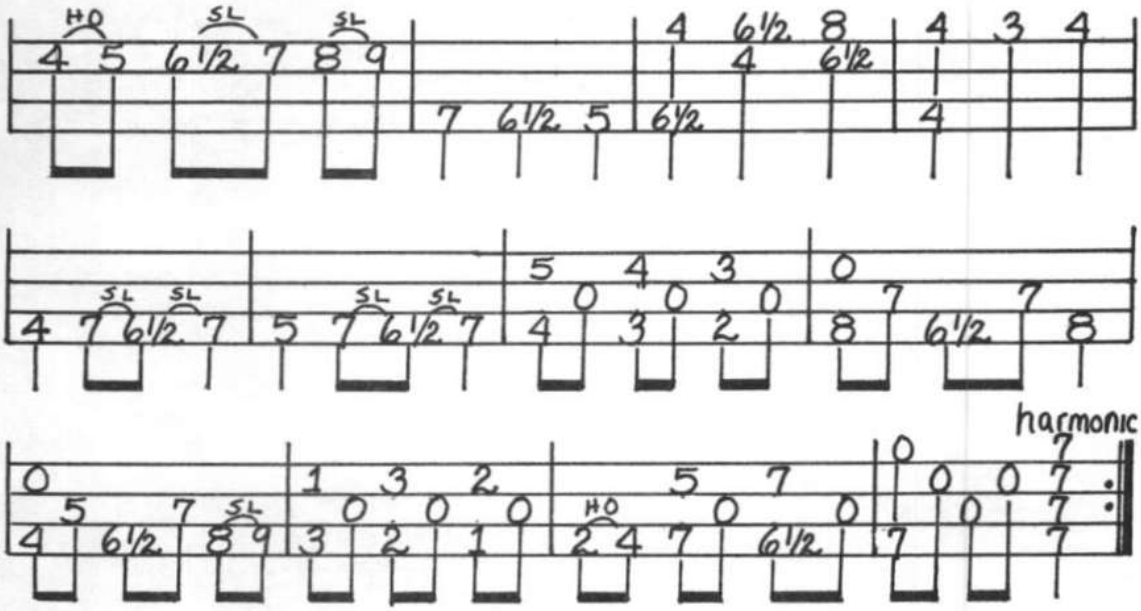
arr. Mara Krufka

Following is the tablature for "Minuet" by J.S. Bach, adapted from an arrangement for classical guitar. It's arranged for a four course dulcimer with the extra fret running all the way across the instrument's fingerboard. Tune the dulcimer C G C C (Do Sol Do Do). The meter is 3/4.

HO - Hammer On
PO - Pull Off
SL - Slide

Mara Krufka
143 Idlebrook Lane
Matawan, New Jersey 07747





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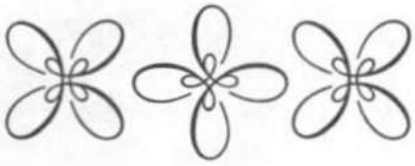
Jean and Lee Schilling



by Madeline MacNeil

I've spent many a good moment with Jean and Lee Schilling. We've talked, laughed, told stories and generally enjoyed the music that has brought us together as friends. The Schillings are doing interesting things worth sharing with DPN readers who possibly have not yet had the opportunity to meet them.

Their home is in a beautiful area - the Great Smokey Mountains of East Tennessee in the town of Cosby. A dulcimer enthusiast visiting Cosby would not want to miss Jean's Dulcimer Shop and its enticing merchandise relating to dulcimers, folk music in general and mountain crafts. But there's more.

An interesting climb up a steep hill behind the Schilling's shop and home leads to the workshop/performing/gathering area of the Folklife Center of the Smokies which began as a dream for the Schillings and now is a working reality. The yearly Dulcimer Gatherings are held here as an activity of the Center. Primative camping sites are tucked into the woods and music can be heard drifting through the trees at almost any hour as festival friends old and new share tunes and playing styles. The stage was built by many hands several years ago and does not have spot lights or microphones. Interestingly, mikes are not needed or desired by most folks playing on stage. At the dulcimer gatherings some lovely, quiet melodies were played at the evening performances - yet folks sitting on the ground far away from the stage could hear.

The Dulcimer Gathering each June is by no means the only activity at the Folklife Center of the Smokies. There are music and crafts gatherings annually and workshop/seminars for people studying some aspect of the Southern Appalachian heritage. (For information on what happens each year or for membership application, write to the Folklife Center at P.O. Box 8, Cosby, Tennessee 37722). As the center grows, it will be a research area for collecting and preserving Appalachian culture. Scholarships in crafts and music are an important aspect of the center, enabling deserving students an opportunity for growth.

The Folklife Center is an imaginative, ambitious project and Jean and Lee are sensitive, giving people. Lee was born in Kentucky and grew up in West Virginia. Before marrying Jean, he spent eight years as a physicist with NASA. Now his days are filled with wood and marble sculpturing, dulcimer building, music playing and story telling. (Have you ever heard the one about Lee's little brother and the pig?) He also spearheads the dulcimer shop, a publishing company and a record company.

Jean, a descendant of Scottish settlers in the Cosby area, was born and raised in East Tennessee's Smokey Mountains. Her instruments are the dulcimer and the autoharp. Her gentleness, charm and humor spring forth as she shares her music with audiences large and small. Jean's artistry is also reflected in her drawings - pen and ink sketches of mountain scenes and native birds, and marvelously detailed paintings of birds on wood.

For eight years Lee and Jean have served as Volunteers in Parks (VIPs) for the National Park Service presenting interpretive heritage programs. Their program was the first incorporating local folks in interpretation. Now parks all over the country are doing similar programs attracting much visitor interest - sometimes even outshining the bears!

If you're in the Smokey Mountains area, you should visit Jean's Dulcimer Shop and the Folklife Center. Stop on the foot bridge leading to the shop and listen to Crying Creek. Talk with the Schillings, for they are open and sharing. And don't forget to scratch Puppy behind the ears. Yes, he's a dog, but he's at least three times bigger than his name implies.

You'll probably be interested to know that the 1979 Dulcimer Gathering at Cosby will be held June 15th - 17th. Be sure to note it on your calendar.

Dear Maddie:

We were very interested to read Keith Young's review in the Autumn, 1978 DPN of the 43rd Old Fiddlers Convention at Galax, Virginia. In it, he gives a list of the dulcimer contest winners and mentions that Sharon Shelbourne from Colonial Heights, Virginia had placed by playing a song called "Mountain Sky".

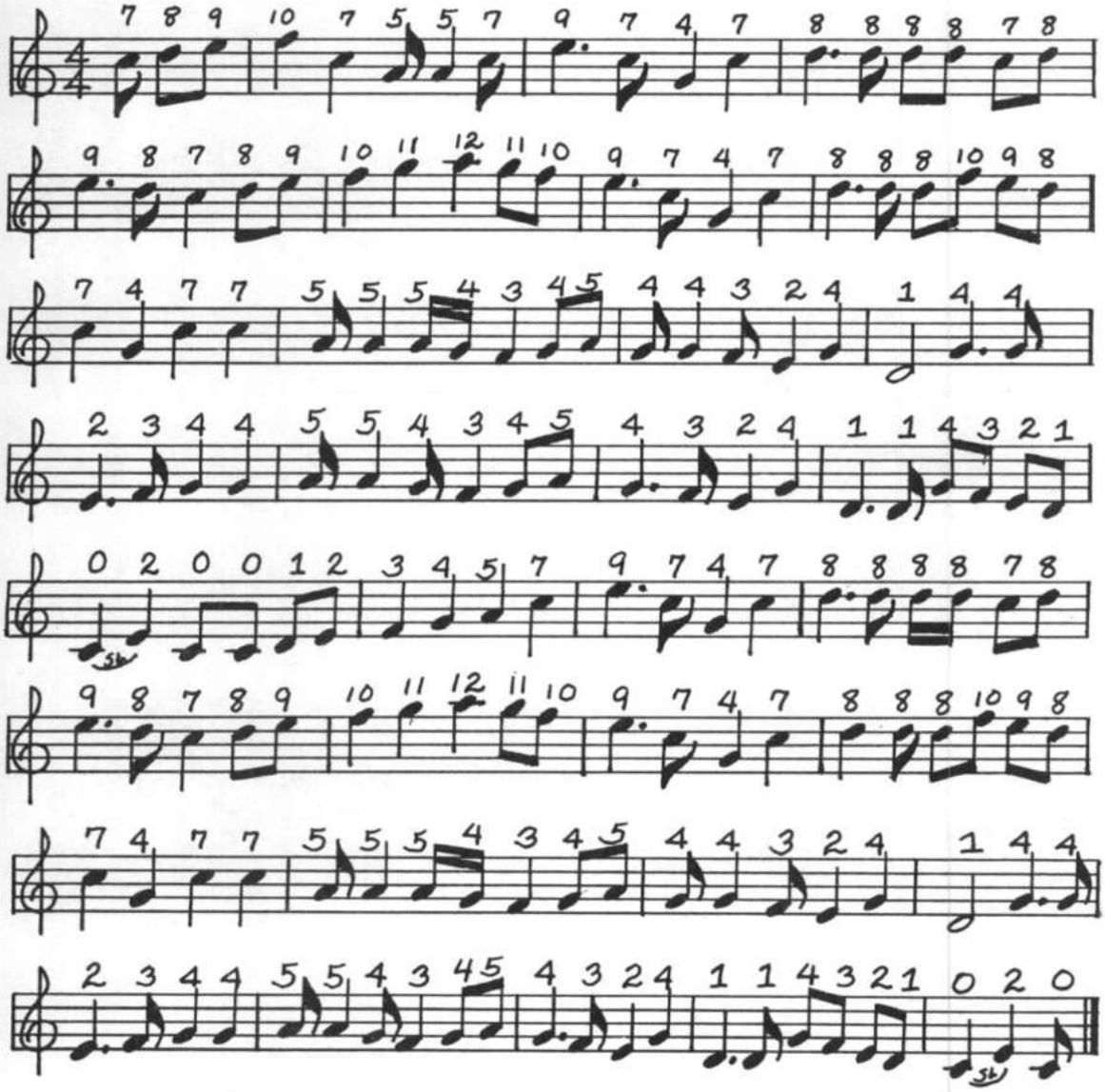
I am wondering if this is the same "Mountain Sky" I wrote and recorded in my album OLD TRADITIONS several years ago. (Ed. Note: Yes, it is.) If so, it's not only a very flattering compliment that someone is hearing and playing my music, but a great thrill that it has been used with some success in a contest. I feel any composer would feel the same, to find compositions getting some public acceptance.

If the "Mountain Sky" Sharon Shelbourne played is, indeed, my song, I'd like to express my gratitude and thanks to her for using it. In case some of your readers might be interested, here is a copy of "Mountain Sky" for you to share.

Jean Schilling
P.O. Box 8
Cosby, Tennessee 37722

Mountain Sky

Key of D-Tune DADD (Do Sol Do Do)



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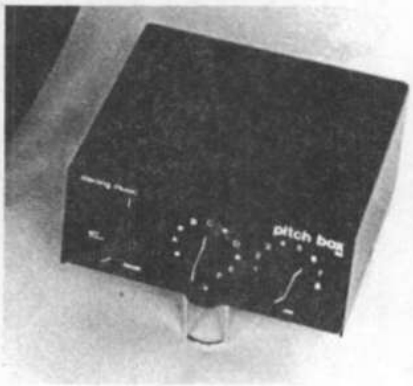

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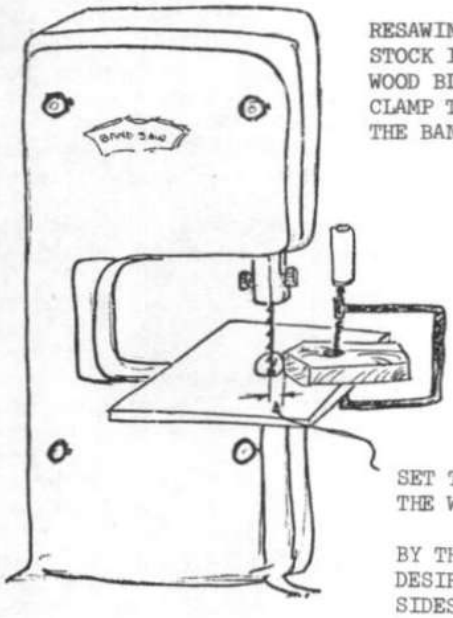

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To gain 1978 membership and thereby receive the four issues of the GALQ, Volume Six and all 1978 Data Sheets, as well as the opportunity to vote and exhibit at the 1978 G.A.L. Convention in Winfield, Kansas and to appear in the 1978 Membership Directory, simply send $10.(U.S.) to:

Debra Olsen
Guild of American Luthiers
8222 South Park Ave.
Tacoma, WA 98408

Do you know where we could buy the CHRISTIAN HARMONY HYMN BOOK? We just returned from the Pine Mountain Dulcimer Festival in Pineville, Kentucky where we heard some lovely old hymns sung from this book.

Larkin Bryant
95 North Evergreen
Memphis, TN 38104

Can you recommend any books on clogging?

Martha Lee
Box 1626 SUNY
Purchase, N.Y. 10577

the Lady and the Dulcimer

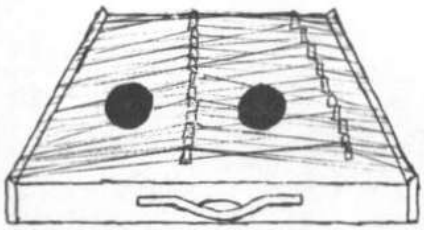
by Robert Rodriquez

The dulcimer is fast becoming one of the most popular instruments in the folk music world. They are found everywhere - from large urban centers and college campuses to small rural communities and even smaller front porches. It is quite noticeable that women are a most important part of this growing dulcimer phenomenon. It's hard to say exactly how many women dulcimer players there are, but it is a certainty that there are more than, say, women exponents of the Northumbrian small pipes or hurdy-gurdy. One need only glance over a partial list of women players to see a positive and diverse trend: Jean Ritchie, Lorraine Lee, Margaret MacArthur, Joan Sprung, Caroline Paton, Holly Tannen, Susie Rothfield and so forth.

Many folk music groups are beginning to incorporate the dulcimer as an integral part of their musical repertoire, be the group string-band oriented or otherwise. By and large, most of the dulcimer players in these groups are female. Examples include Karanna Draton with the California-based Arkansas Sheiks, Katharine Roth with the Pennsylvania-based West Ortanna Spring Band, Karen Sime with the Washington, D.C. based Ancient Orphic Mystery Band, Jan Gomler with the Hartford, Connecticut-based Portable Folk Festival and Debby Dalton with the Burlington, Vermont-based group Colcannon. There are many contrasts and comparisons - from the hard-driving styles used by Katharine Roth on a Kentucky play-party song to the ballad-like settings portrayed by Caroline Paton or Joan Sprung to the sometimes jazz-like or old-timey effects given by Karanna Draton in that style of folk music which has become symbolic of the growing West Coast musical uniqueness.

I've had the good fortune to hear most, if not all, of these groups and can attest to the remarkable skill and variety of the dulcimer players. Many of them have albums, and it is interesting to find that the dulcimer is an integral part of the music rather than drowned out by the louder and often more noticeable instruments.

Made by Dulcimer Players for Fellow Dulcimer Players



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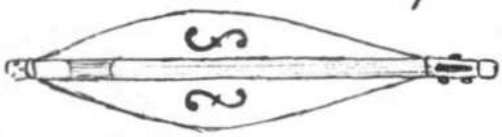

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Holly Tannen, left, and Jean Ritchie, right, in a dulcimer workshop at San Diego Folk Festival 1973

I sometimes wonder just how far this marvelous instrument can go - to what limits it can be pushed in an effort to find new sources of musical variety. Watching someone like Jan Domler nimbly put forth an eighteenth-century Irish harp tune to the sweet accompaniment of recorder is almost like magic itself. To hear Karen Sime and Debby Dalton play fine dulcimer accompaniments to British drinking songs, Scottish love songs and Irish pipe tunes makes one want to sit down and take lessons all over again. To hear the dulcimer used in old-time string bands, one should listen to Karanna Draton of the Arkansas Sheiks playing such tunes as "Cold Rain and Snow", "Brother Ephus" and "Cluck Old Hen".

Dulcimers are everywhere and women are in the front ranks of their presentation and promotion. There are different styles, different varieties of music and different moods evoked by the different dulcimer uses and women have enhanced the instrument with their efforts and successes.

Dear Maddie:

I wanted to tell you about a gathering held in Shelburne, Vermont during early September. Jerry Rockwell and Mary Ann Samuels of Burlington, Vermont organized a DULCIMER FAIR which was attended by 50 or so during a day long series of workshops and by 100 or more during an evening concert featuring Dorothy Carter and, to a lesser degree, Bill Birmingham and myself. There was a bit of "Cosby" there and much sharing of the love of our instrument. I thought DPN readers ought to know that Vermont, too, has its own nucleus of dulcimer enthusiasts. I think this "Fair" will be an annual event on which Jerry, Mary Ann and I will continue to expand.

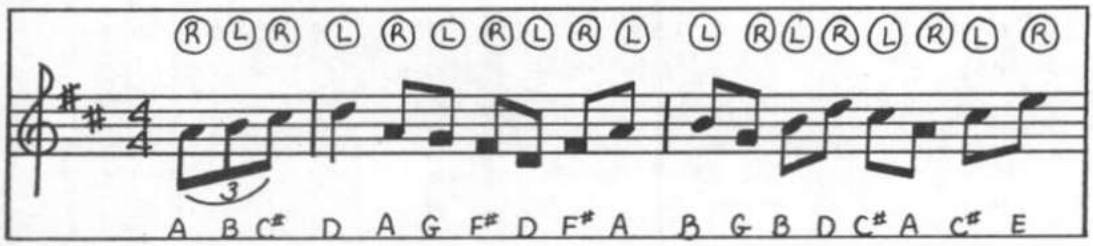
Dick Tracy
Box 127
Woodstock, Vermont 05091

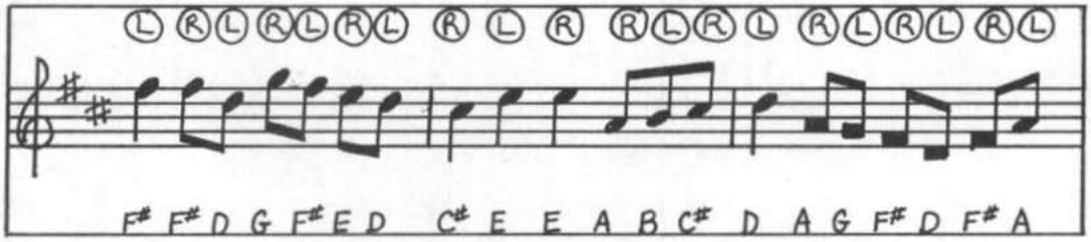
Overheard at the Kindred Gathering held in the woods of Oregon during August, 1978:
"The Kindred Gathering was great - sorta like a diatonic jumpstart." (Neal Hellman)
"The dulcimer is the hamburger of the musical instrument world. It's about time for the golden arches to go up for the dulcimer." (Michael Rugg)

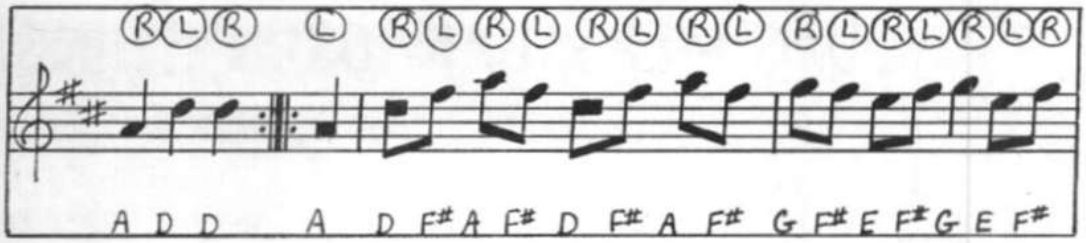
Morpeth Rant

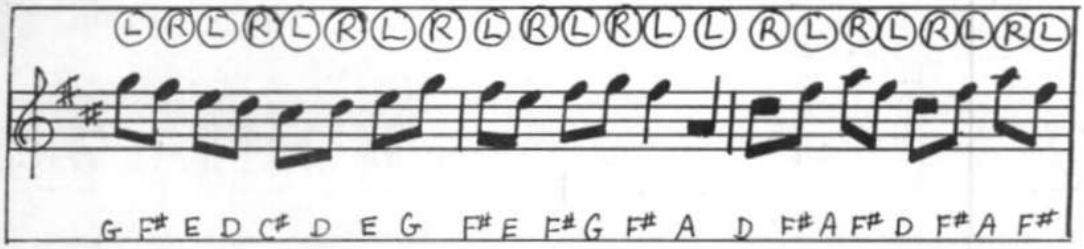
Following is one way to learn and play the delightful English country dance tune "Morpeth Rant" on the hammered dulcimer. The shaped notes tell you which side of the treble bridge to play and the letters R and L above the staff tell you which hammer to use while playing the notes. If this method is useful to you, you might try shaping notes in other written music you want to play on the hammered dulcimer. "Morpeth Rant" is written in the key of D. The name of each note is written below the staff.

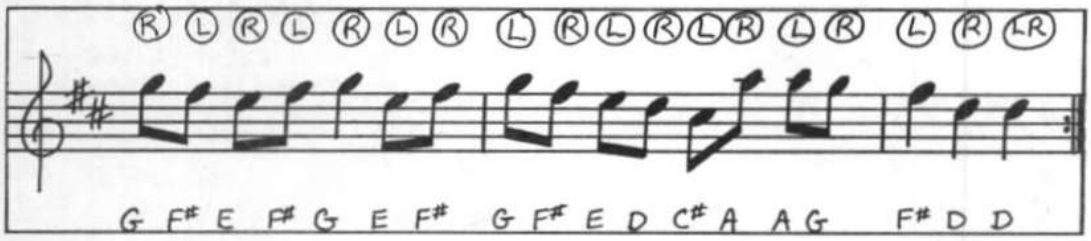
(L) Left Hammer	Left Side of Treble Bridge
(R) Right Hammer	Right Side of Treble Bridge











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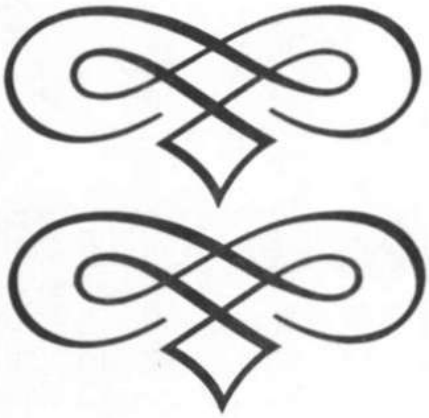

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Back Issues

The following list comprises all the D.P.N. back issues which are still available along with a listing of the featured articles and tunes of each issue. We are running short on some of these so you'd better pick up those you are interested in as soon as possible. Dulcimer Players News Back Issues are $1.50 each postpaid.

VOLUME 1, NO. 6 (Sept-Oct 1975) Cover: Dave & Linda Taylor. Lots of informative letters in this issue along with a great article by Roger Nicholson titled "Bach and the Dulcimer". Two songs for mountain dulcimer: "The Three Ravens" and "Black Jack Davy". Hammer Dulcimer tunes: Irish Washerwoman, Arkansas Traveler, Wearing of the Green, and Fisher's Hornpipe.

VOLUME 1, NO. 7 (Nov-Dec 1975) Cover Story: Roger Nicholson. Articles: "The Unexplored Locrian Mode" by Neal Hellman, "Appalachian Dulcimer Tuning Chart" by Lorraine Lee, "Kevin Roth Column", "Soldier's Joy" article & tune by Roger Nicholson, "Basic Tips for Beginning Dulcimer Players" by Holly Tannen, "Quick Tune Chart for Various Four String Dulcimers" by Neal Hellman, "Swallowtail Jig" arr. Neal Hellman, Bonnie Carol Dulcimer Shop photos. For Hammer Dulcimer: "Hammered Notes" by David Taylor,"American Folk Instruments: The Hammered Dulcimer (Part 1) by Charles Faulkner Bryan, "Hammered Dulcimer Info" by Jim Gregory.

VOLUME 2, NO. 3 (Summer 1976) Cover: Phil & Madeline Mason. Articles: "Two Finger Style Picking for Dulcimer" by Kathy Reid, "An Interview with Howie Mitchell" by Kevin Roth, "Calculating Fret Placement" by B.O. Lowery, "More on Fret Placement" by Ed Meyers, "The Doubleback" by Nick Engler, "Aeolian Mode" by Eileen Rains. Tunes: "Southwind" article & tab by Roger Nicholson, "Red-Haired Boy" tab by Boffie Holder, "Mood Piece #2" article & tab by Roger Nicholson, "Korobushka" tab by Simon Spaulding. For Hammer Dulcimer:"Hammer Dulcimer Bass Strings" by Paul Gifford,"Hammer Dulcimer Info" by Bryan Mumford, "Hammered Notes" by David Taylor, "Hunting & Taming the Native American Hammer Dulcimer" by Richard Hulan.

VOLUME 2, NO. 4 (Fall 1976) Cover: Kate & Dan Luke. Articles: "Chart for Transposing Music for Dulcimer' by Bill Schmitt, "Simple Shaped Dulcimer Plans" Ed Myers, "An Interview with Ray Melton" by Madeline MacNeil Mason, "More About Fret Placement" by Woody Padgett, "Fret Placement Feedback" by Simon Spaulding, "Fretting the Dulcimer" by Glen Branham, "Tuning" by Bonnie Carol. Tunes: "Almain" tab by Roger Nicholson, "The Old Man & The Old Woman" tab by Susie Rothfield, "The Wraggle-Taggle Gypsies" tab by Eileen Rains & Diane Nobles, "Apple Seeds" tab by Chuck Biehl, "Drowsy Maggie" & "Soldier's Joy" tabs by Simon Spaulding.

VOLUME 3, NO. 1 (Winter 1977) Cover: Eileen Rains. Articles: "Some Chromatic Thoughts from Sweden" Ken Ryan, "The Mixolydian Mode" Eileen Rains, Electric Dulcimer, "Unstrung: Aid for the Sick Instrument" by R.C. Rohwer, "More on Frets" Woody Padgett, "What is a Mode" Bonnie Carol, "Interview with Robert Mize" by Maddie MacNeil Mason, "Notes from the Record Rack" by Bob Rodriquez,"3 Easy Rules for Chording" by Keith Young. Tunes: Silly Bill, Scotland the Brave, Eamonn An Chnuic, Fiddling Bagpipes, Golden Slippers, Three Kerry Reels, O'Rourke's Reel, Planxty George Brabazon. Also a long letter from Doug Ecker on various aspects of Hammer Dulcimer making & playing.

VOLUME 3, NO. 2 (Spring 1977) Cover: Russell Fluharty. Articles: "How to Build a Soundboard Clamp" Robert Dixon, McSpadden Mountain Dulcimer Kit Review, "Harmonica for Dulcimer Players" by Harris Smart, "King Henry" article and tab by Holly Tannen, Tunes: "Greensleeves Galliard" tab by Roger Nicholson,"Flop-Eared Mule" tab by Lorraine Lee, "Amazing Grace" tab by Ron Penix. For Hammer Dulcimer: "Hammer Dulcimer History" by Phil Mason, "J.E. Matheny: An Early Hammer Dulcimer Player" by David Taylor, "Hammer Dulcimer Info and Tune (Austrian Melody) by Dorothy Carter.

VOLUME 3, NO. 3 (Summer 1977) Cover: Jean Ritchie. Articles: Two great mode finder charts, Mini Record Reviews, Dulcimer Kit Review (Green River Kit), Mitzie Collins Hammer Dulcimer Collection, Jean Ritchie cover story, and many, many informative tid bits scattered throughout this issue. Tunes: The Water is Wide, Never Weather-Beaten Sail, Planxty Irwin. Resources for building your own Hammer Dulcimer.

VOLUME 3, NO. 4 (Fall 1977) Cover Drawing by Michel Legare. Articles: "How to Make a Dulcimer Capo" by Dave Moliis, "Roots and Branches" column for beginning dulcimer players by Madeline MacNeil Mason, "The Diatonic 'Do' Fretted Dulcimer" by Glenn Branham, "Shape Notes and the Dulcimer" by Dorothy May. Tunes: The Ash Grove, Margaret's Waltz, Old Molly Hare, The Willow Song, Home Sweet Home, Jamie Allen, Barrel of Sugar.

VOLUME 4, NO. 1 (Winter 1978) Cover: Bonnie Carol. Articles: "Roots and Branches" - Melody Notes on other Strings, Reviews, "Tablature: A Need for Standardization" by Chris White and Barbara Truex, "Notes from the Hammer Dulcimer Record Rack" by Bob Rodriquez and much more info. Tunes: Joellen (by Bonnie Carol), Wind That Shakes the Barley, Pretty Saro, South Wind, Blackberry Blossom, There will be a Happy Meeting in Gloryland.

VOLUME 4, NO. 2 (Spring 1978) Cover: Paul Robinson Dulcimer (Circa 1847) Articles: Paul Robinson Dulcimer, Dulcimer Festivals and Events, "Roots and Branches" - Chording, Hammer Dulcimer Building, many informative letters. Tunes: Plaisir d'Amour, The Leaves of Life, Gentle Maiden, Child Growth, White Cockade.

VOLUME 4, NO. 3 (Summer 1978) Cover: John McCutcheon. Dulcimer Building Project for Children by Jim Gaskins, Why is a Mode? by Dorothy May, Jimmy Cooper, Dulcimer Player by John McCutcheon, Making a Quilted Dulcimer Bag by Kathie Clark, "Roots and Branches" - Tuning and Related Matters, An Interview with John McCutcheon. Tunes: Sumer is icumen in, Cold Frosty Morn, Lovely Joan, Haste to the Wedding.

VOLUME 4, NO. 4 (Autumn, 1978) Cover: Jay Round. Articles: Review of the Second and Hopefully Not Last Cranberry Hammer Dulcimer Festival by Mitzie Collins, Mountain Dulcimer Records review by Robert Rodriquez, Cosby, 1978, Using an 8 1/2 fret, Harmonics by Jerry Rockwell, Chord chart for the 4 equal distance string dulcimer, Hammer dulcimer exercises, and several informative letters. Tunes: To Celia, Arkansas Traveler, Furry Day Carol.

The following letter appeared in the June 17, 1978 edition of the WEST VIRGINIA HILLBILLY. The writer, Russ Fluharty, offered to share it with DPN readers. Russ has long been an influence on people discovering the hammered dulcimer. He has an album, WEST VIRGINIA HERITAGE, available from him.

THE WEST VIRGINIA HILLBILLY
Richwood, West Virginia 26261

Gentlemen:

Referring to your intercepted letter of March 4th from the SMITHSONIAN magazine by David R. Peterson, and the explanation of Nancy Grose of the Smithsonian's Division of Musical Instruments. It really amazes me how old Dan Webster, the ENCYCLOPEDIAS BRITANNICA and AMERICANA, GROVES DICTIONARY OF MUSIC and the BIBLE have been fooled all these years. Being a dulcimer player and builder for nearly half a century, it really sends me to hear some of the latecomers try to explain its origin.

I have been doing research on the dulcimer practically all my adult life from the plains of Texas to the rockbound coast of Maine, and when I find a percussion instrument so played, and so designated by all the leading authorities as the forerunner of the modern piano it is really hard for me to believe they are all wrong.

The King James version of the BIBLE, translated by nearly half-a-hundred scholars out of the original tongues, and with the former translations diligently compared and revised conformable to the edition of 1611, says in Daniel 13, vs. 5, 10 and 15: "That at what time ye hear the sound of the cornet, flute, harp, sackbut, psaltery and dulcimer, and all kinds of music."

The GOOD NEWS BIBLE, 1976 translation compiled by the American Bible Society, stated in their foreword that their information is the best and very latest possible. Their mention is "oboes, lyres, zithers and harps, and then all the other instruments will join in". It does not mention a dulcimer, but neither does it mention a bagpipe.

The NEW ENGLISH BIBLE, 1970 translation, says the "hornpipe, zither and triangle and dulcimer music and singing".

I really believe the BIBLE - all of it - and my opinion is that if a dulcimer is a bagpipe then David's harp must have been a handsaw. I have been looking forward to playing a harp or a dulcimer Over There, but now it looks like I will have to learn to play a bagpipe.

Keep up the good work, you all. I enjoy every morsel.

Russ Fluharty
"The Dulcimer Man"
Route 3
Mannington, West Virginia 26582

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Each issue contains articles on both the mountain dulcimer and the hammered dulcimer and gives sources for dulcimer related items such as books, records, kits and accessories. Playing styles, tunings, tips for beginners, instrument care and repair, interviews, info on upcoming festivals, gatherings, contests and other events plus MUCH MORE are included in the pages of the DULCIMER PLAYERS NEWS.

EDITORS:
Madeline MacNeil
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